

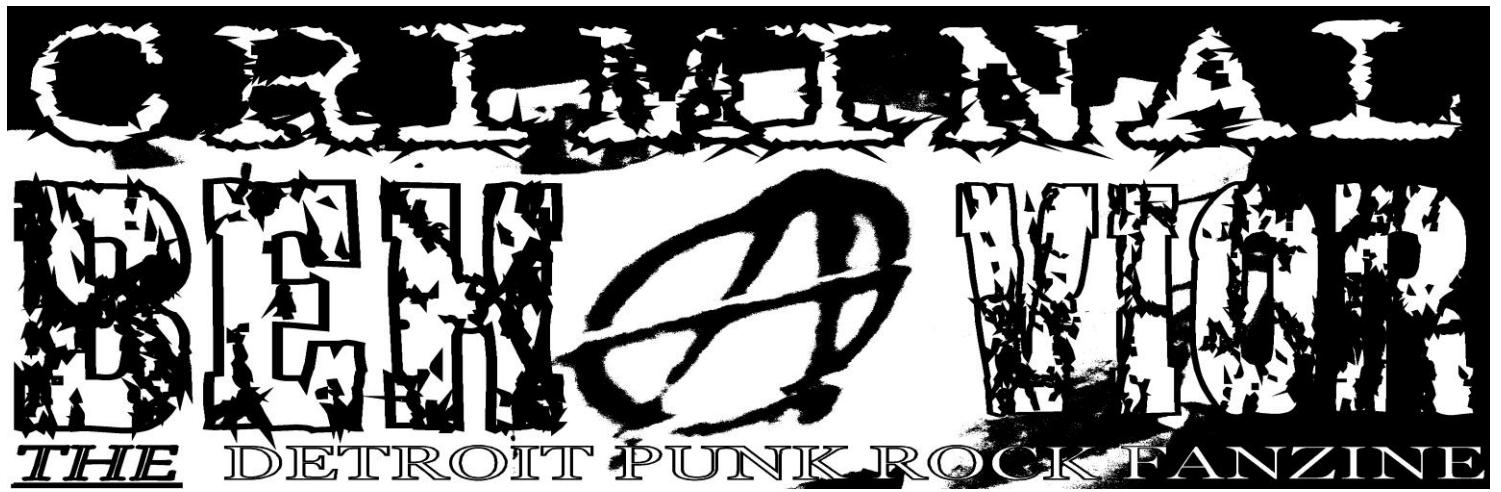
CRIMINAL

REVENGE



ISSUE #7

ONE DOLLAR DONATION



I started planning and writing for this zine, Criminal Behavior, as my own invention in April and May of 2010. Since writing articles, interviewing bands, and producing this hard copy fanzine for people to read, I've had quite the experience with bands, local and national. Most of them are surprised to see any kind of a hard copy zine, and locals even more so that something like this has come out of Detroit as of late, something proofread, something informative, and something interesting. The punk scene here in Detroit, since I started participating in it (and since creating this zine), has blossomed somewhat (whether I had anything to do with that, you decide); lately, shows have been abundant, and great bands, records and people have arise from these sewer-soaked depths, and I'm more than happy to say that I've been (and will continue to be) a part of it. I set out to accomplish goals with this zine, primarily to bring unity to a fragmented scene, to open a means of transparent communication for those who do not communicate with one another, to give a voice to the voiceless participants of the Detroit punk scene, to show the world we've got a great scene here (no matter how janky it may seem sometimes), to give people something to read about Detroit punk rock, and to bring back the printed word, of which I am a firm believer.

I believe I have succeeded in doing most of these things. I don't know if I have done all of them, or satisfactorily, since feedback has been rather limited. However, even if I haven't succeeded in doing what I want to do with this little publication, I have left my footprints on the planet of punk rock, however small, and I would not have had it any other way. As I have continued this creation, I've always kept an eye out for other upstart local zines, aspiring writers, photographers, musicians, and the like, because one thing about unity is that it must come with inclusivity. For the most part, our scene has been accepting and its hierarchy limited. However, be it my fault or not, I sort of expected people to start doing their own zines, if nothing else to say "I can do that too", "I can do that better" or "I have something else to say". I've came across a few different zines from around Michigan; unfortunately, I've not seen much in the way of good (at times, even competent) ones from around here, so my job is far from done in this scene. Though this may come off as a pompous, arrogant tirade, rest assured I am referring to the shunning of basic publishing standards required for *any* publication, not the content and creative differences between the varying zines that I have seen.

However, one such fanzine I have vastly enjoyed reading is the Lansing based photozine Sloppy Noise, produced by local metal-punker John Cates; within, it has most everything I like about zines. It's a little rough and gritty, yet clear in its presentation and content; the photos are crisp, are extraordinarily clear, and every one of them conveys an unambiguous message. However, this has been, so far, the only zine I've really enjoyed getting every issue; due to this, I feel John and Sloppy Noise deserve attention from whoever my readers might be. He does fine work, takes great photos (in my opinion, they're of higher quality than most of the photos I take), and puts in a lot of time and effort into the metal and punk scenes. In conclusion, this issue is a split fanzine between Sloppy Noise and Criminal Behavior. Sloppy Noise readers, welcome to Criminal Behavior. Criminal Behavior readers, welcome to Sloppy Noise. New readers of both zines, just...welcome.

-Aunty Social

STRAIGHT MIND... NARROW MIND?

THOUGHTS ABOUT THE 'EDGE'

In the ever-pervasive wasteland of liquor stores, bars, taverns, pubs, and churches in our city, it seems there are a number of ways to numb one's mind to the bleak existence within which we reside. Whether it's a vision of a drugged-up loser stripping copper wire from an abandoned urban dwelling or a drunken asshole stumbling around and starting fights, sometimes it seems that everyone's mind is taken away to an ignorant place, albeit a blissful one. Instead of withdrawing from our alcohol-abused social ties, there must be a way to break from the conformity of ignorant minds; at least, this was the thought back when straight-edge was formed as a movement (of sorts) in the early 1980s, and to an extent, it is still the thought that steadily resonates with any punk rocker who wants to keep a clear vision and a functioning mind. At first, this positive approach was fresh and new; it was nonconformity in a drug-saturated social scene. However, it would be the increasingly narrow minds of some of these nonconformists that would define the scene; it was a negative positivity, a conforming nonconformity, the same shit from a different asshole. The archetypes of the straight-edge movement, Ian MacKaye and the Dischord crew, envisioned a more accepting society of punks, and their vision was taken the wrong way by some, and it became an equally ignorant subculture, enforcing "rules" in a way that alienated the many in favor of the few. For better or worse, this is the vision that has imprinted straight-edge, as it is understood by those who don't belong to it. Time to set the world straight...

The bad side of the straight-edge movement, a question mark so tall, on steroids, and clad with a varsity jacket that most are afraid to speak up because they fear retaliation, is something that has not been touched on by one with an unbiased point of view. The straight-edge "scene" has, in times past, been rife with shit-starters and ignorant assholes: the S.S.D. kids slapped drinks and smokes out of peoples' hands (as singer David Springa hit his joint backstage); the Chain of Strength kids got into the faces of bands like Social Outcast, trying to create problems because of perceived "wrongs" committed (that were later resolved); F.S.U., who are notorious for their late '90s Boston-based violence that injured (and sometimes, even killed) those that crossed their path, non-edgers and non-FSU crew alike; and (of course) the Courage Crew, who have chapters throughout the Midwest, and have begun to build up influence, notoriety, and a very apparent presence at hardcore shows. These are the punks who have been most noticed by the media as straight-edge adherents, and unfortunately have been the ones who define their movement as it is understood by outsiders. Though most of them are easy to poke fun at for their generic image, music, lyrics, presence, and jock-disguised-as-punk actions, I know that this is NOT what's at the heart of straight-edge; it's about more than stopping people before they voluntarily inebriate their minds, it's even more than convincing people to voluntarily abstain from the consumption of mind-altering substances altogether. There is an underlying *raison d'être*.

STRAIGHT MIND... NARROW MIND?

CONTINUED...

What is it that even makes it worth giving up mind-altering drugs, alcohol, tobacco, caffeine, meat and/or dairy products? What is it that alters a mind and body to the point of these substances being considered to be an oversized anchor on society? It isn't about using these products, not at all; in fact, most crutches negatively impacting humanity are intangible things, states of mind submerged in failed truths and victorious lies. It has to do with the reason a person commits to using or not using substances; do you run ahead as a herdsman, as a member of the herd, or as a deserter? This is the question to be answered to understand the *real* reason why an adherent acts the way they do. In other words, it's possible a straight-edge adherent could be hopelessly addicted, a member of their clique, dependent and unable to stray. Conversely, a lifetime alcoholic could have a far straighter mind than any edge kid; if they work, pay bills on time, maintain a family/ social life, and contribute to their neighborhood, they are of more value than any postulated reclusive, selfish straight-edge devotee. This straight-edge failure keeps people at bay, away from embracing the positive-world-change mentality that is the original and ideal reason behind the lifestyle approach. It is the short-sighted ways of a few adherents and the limited spectrum of thoughts, ideas and music hurting straight-edge as a movement. As a mostly sober, clear-minded person who wants to make a positive impact on the world, it's painful for me to witness the destruction of this movement by the same means that have done in other subcultures.

Ultimately, it's not about ascetic adherence, but respect; not about sobriety, but autonomy. It's not about being an isolated social recluse who happens to refuse the bottle; it's about being a positive, self-loving, respectful, humble resident of the planet Earth.

Be a modest human being who respects those who live differently, who in turn are willing to respect your lifestyle, drink/ drug free or not. Respect begets respect, and disrespect begets disrespect; this is not a new idea, but it seems mankind has not learned it yet, so it bears repeating. If a bong-ripping, vodka-drinking punk rock fan likes your straight-edge band, doesn't talk shit to you, and doesn't pester you to participate in their partying actions, show them as much respect as you would your best friend; if a varsity-jacket wearing, shaved-headed, weight-lifting, bad-tattooed straight-edge guy likes your party punk band and shows you respect, do the same for him. You want unity in a scene? There it is.

N.M.A. - SELF-TITLED EP REVIEW

Powerviolence is one of those touchy genres: It can be too epic (Mind Eraser), too sarcastic (Crucial Unit), lacking a bass player (ironically, the band being reviewed here), or too elusive to actually see (XBraniax). Though I love these aforementioned bands, it's rather difficult to get past some of these shortcomings. However, I will periodically discover a good powerviolence band, one that breaks away from these negative attributes and manages to pound (grind?) out some short sonic bursts. This is one such band. On an unrelated note, it seems that there is a growing powerviolence and grind scene here in Michigan, and to a greater extent, the Midwest. How the hell so much work goes into such short songs confuses me, but I shall relish it nonetheless. In any case, this review shall sally forth.

N.M.A. (short for Negative Mental Attitude) is a three-piece group based out of Jackson. Though somewhat new to Michigan's punk scene, they've already gained a reputation (good or bad, you decide). Though this E.P. clocks in at just over six minutes, it leaves one feeling satisfied and fulfilled, like a drunk version of Discharge. The guitars are down-tuned as hell, setting the ominous tone of the band's angry anthems; it chugs and grinds as is appropriate for the speed set by the drums, which are snare-plentiful and bass-heavy. In fact, the bass drums are a bit too heavy, overcompensating for the lack of a bassist. The vocal point of N.M.A. (i.e. the vocalist, in case you missed it) is a bulldog roar, frequently indecipherable and always powerful. Lyrical content is only describable as pissed off; it lives up to the name N.M.A. well.

I was impressed with this E.P.; the passion, lyrics, and music, it's all there. Given a bass player and some higher quality gear to record with, this band would absolutely be vinyl worthy. It's also worth mentioning that N.M.A. is a great contrarian take on the "PMA"; the positivity of a "PMA" is generally overshadowed by the laughably stereotypical nature of those who use the term. Remember, it is a negative attitude that prompts the discovery of life's problems; it is the positivity that solves them.

SUPPRESSULANT- POWERCORE EP REVIEW

How rare is it that a fanzine of this size gets a review project mailed to it? It's rather rare (at least it was when I wrote this, now I receive material periodically), but this was the first of two CDs mailed to me from just across the border, from Windsor, Ontario. Do the Canadians do everything better than the Americans? Well, not everything; they did not succeed in trumping our armed forces or our bacon. However, they have us beat for maple syrup and *not* pissing the rest of the world off. Can they beat us for punk rock? Perhaps they can, perhaps not.

If this EP were indicative of Canadian punk, I would relegate it inferior to American punk, and it would not be a close call. No, this isn't god-awful or dick-shrinkingly bad, but it leaves one wanting more. The sound is too low-fi (it's hard to hear much of anything) and the songs just didn't grab me. I don't know, maybe I totally missed something with this debut release; I didn't get it, it didn't attract my attention the way a good punk record usually does. Vocals are very low-pitch and scruffy (which is awesome if you *can* hear it), guitars were low-tuned and choppy, and the rhythm section kind of bumped along, keeping pace.

Overall, nothing stood out and I was left unimpressed. Granted, this was a first EP; I hope the band steers themselves in a more positive direction, as I would like to have a good reason to cross the border more often than once. Not indicative of castrating horror or orgasmic awesomeness, this falls into my "Meh." pile.

GET OVER YOURSELF:

BY LITTLE MICHELLE, HEART LIKE A LION BOOKING

Nobody wakes up one morning and is suddenly a millionaire rock star with a band that's huge. To have a great reputation as a band takes talent, hard work, and many connections forged. In my eyes, my overall opinion of a band isn't based on only their sound and musical skill, but also the way they act. A band's character and conduct have a strong influence on their reputation and popular opinion of them. Therefore, being good people is almost or maybe even equally important as being good musicians and having a good sound.

With that being said, I've noticed a growing trend in the scene: bands refusing to book with DIY promoters but being eager to open for national acts. Of course it's every musician's dream to open for their favorite band, and there's nothing wrong with that. There is something wrong, however, with acting like playing shows with local bands or out-of-town/out-of-state bands that aren't as big are beneath them. The saying "act like you're hot shit and people will think you're hot shit" is true. However, if a band is brand-new and nobody knows them, there's no basis on which they can expect people to think that about them. Bands that have been around for many years, have put hard work into putting themselves out there, have released albums, are possibly on a label, have a kickass sound, and a large fan-base do have a right to be more choosy about what shows they play, as do newer bands that contain veterans of said bands. For the purpose of this article, exclude bands that fit these cases, as I am not talking about them.

There are bands with younger members, who don't attend shows, are not part of "the scene," and never play shows all year until whatever national act is coming to town. They try to act like they're a big deal while they essentially do nothing. These bands usually suck anyway, and any show offers from a smaller promoter are 99% of the time blown off, or on the rare occasion, do respond but make up an excuse to turn them down each time.

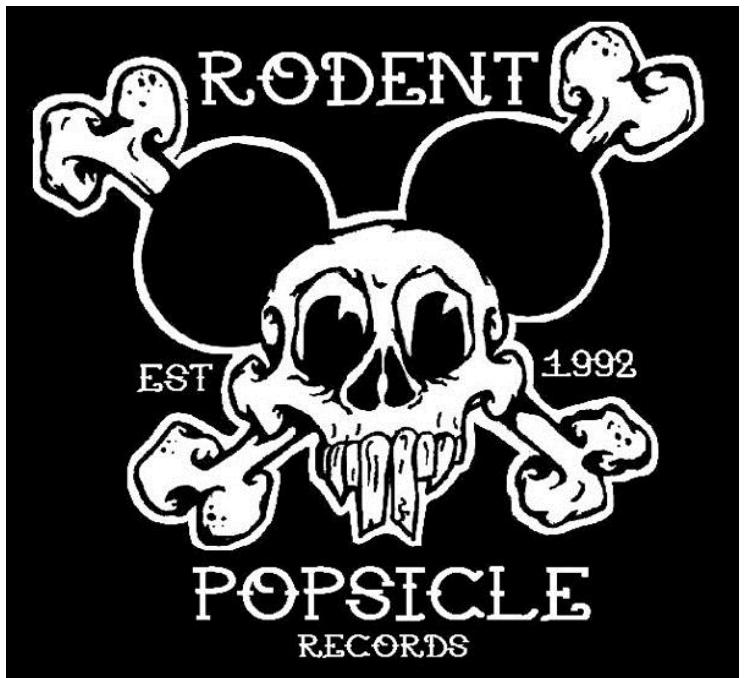
What they don't realize is that if they haven't built a reputation in the local scene, they're just another opening band that provides a nice break to go outside and smoke before the national act people came to see goes on. If a band that has done said hard work opens the show, people will watch them, and that band being on the lineup will give people additional reason to attend. On a side note, a band can most of the time expect little to no pay for opening for a national act. The shows that make bands money are the local shows that draw. That is because the bands have fans and got the word out about the show, which the sort of bands I'm talking about don't do.

Bands that are down-to-earth are my favorites to work with and my favorite bands in general. A little bit of humility goes a long way. And if a band is the shit, they don't have to act arrogant and try to make people think they're the shit. They're simply being who they are. [Editor's note: For Joe, he'll understand.] It's not possible to become "big" by having a generic sound and not doing anything, yet thinking one is entitled to this or that. "Big" doesn't just happen spontaneously; it's built up by a lot of "small" over a period of time. The "likes" on Facebook that you begged/bought don't count as having a fan-base either.



Kyle Whitefoot 9/11 Phoenix Louie Badalamenti Kris Stuart Brad Fischer

Hash Blazer



Hash Blazer hails from the culturally rich, poverty-stricken wasteland of Detroit, following yet surpassing former local heavyweights Halloween, Ugly but Proud, and Heresy. While most often a three-piece, they are amidst toying with a quartet, and share vocal duties between the two main band members, drummer Louie and guitarist Kyle. The band started in mid-late 2010, just months after the demise of former sludge band Stabbed in the Face. This time, two former members of that band decided to take a brand new direction musically- they went towards metal; more specifically, a mix between New Wave of British Heavy Metal and traditional thrash. Little over one year after their formation, the band has opened for the likes of Destruction, Hellbastard, and Upsidedown Cross, not to mention having recorded a stellar demo, now this...

The band is a perfect example of musical moderation between influences and originality; yes, traces of many bands come to mind listening to Hash Blazer, but they don't sound like a single one of them. From the viewpoint of an anarcho punk and 80s hardcore worshipper, I have mad respect for a band capable of effectively walking this line. Still, influences play a part in the lives of the 'Blazer. In the drums, one can hear traces of Motorhead, Sodom, very early black metal, and Hellbastard; lots of double bass, consistent energy, and a few metal breakdowns. No two songs sound the same with these drums. In the guitars, there's a considerably wider spectrum: Diamond Head, Iron Maiden, Teutonic thrash, Megadeth, Painkiller-era Judas Priest, Exodus, Armored Saint, and even a little Slayer. There's no limit to the array of riffs and licks that can be used, and the band uses many of them to create a sound to call their own. The vocals are not so easily pinned down; primarily melodic and clear-sounding, this is a breath of fresh air in an era of barks, growls, and annoying cacophonous screams and utterances seemingly dominant in today's metal and punk bands. Both singers/ band members take from the sounds of Armored Saint/ John Bush, Diamond Head/ Sean Harris, Iron Maiden (both Paul and Bruce), Megadeth/ Dave Mustaine, and even from cheesy 80s hair metal bands a la W.A.S.P., Motley Crue, Dokken, and the like. In short, the band is that very evasive mix between melody/ rhythm and natural aggression in singing. In this age of indecipherable singing, the band takes an undeniable step outside the box, for the better.

Though it's impossible to pinpoint exactly what Hash Blazer sounds like and there's no one band to offer a near perfect or side-by-side comparison, they certainly fit well with a number of bands, all the while carving a unique path. However, imagine Megadeth circa 1985-1992, playing Sodom's music with a unique tinge, with John Bush in the early days of Armored Saint. Even that is only a shell of what Hash Blazer is and represents.

They hash, they thrash, and goddamn it, your head will whiplash!

Full length album "Welcome to Detroit Destruction" to be released on Pirated Records in late 2011/ early 2012

INTERVIEW WITH RYAN CAPPELLETTI (PUNKS BEFORE PROFITS RECORDS, POSITIVE NOISE, ARMED WITH INTELLIGENCE)

What was your first band? What did you guys record/ release? How long were you together?

It was a band called Menticide. That was the first real band anyway; I am sure I had some jokey bands before that. We played for a few years and did a demo tape and a split CD with a band called The Decoys. My best friend Nick (still today) and I got really obsessed with bands like Fifteen and Crimpshrine, so we tried to start a band like that. It was a great time for sure; I still love that style, but I just have not gotten in another band like it since.

How long have you been involved in the Grand Rapids punk scene? How has it changed since you first started?

I moved to GR about 5 years ago. I was involved right from the start; I was a member of the DAAC, an art collective in GR we do shows at. I was doing some house shows at my place; it was hard because GR had no bands and really no kids coming out at that time, but I still wanted my friends to come from out of town, so I still booked shows. Even if 4 people came, I just wanted to see the bands myself. It has changed so much since I moved to the area. It's awesome now, tons of bands, tons of kids, it's fucking awesome to say the least!

What makes the Grand Rapids scene better than the Detroit scene, in your opinion? Would collaborative efforts improve the status of both scenes?

I really have no knowledge about Detroit, so I can't comment on that. I will say, what makes the GR scene awesome is the amount of unique people involved in the scene. You have all sorts of different people and bands doing shit. I think it challenges each other and keeps us on our toes.

When did you decide to become vegetarian? Anarchist? What prompted you to become these things?

Well, I was 19 or 20 years old, doing a lot of stupid shit; well, really 17-19. Just being the standard punk rocker: Going to parties, getting wasted, doing nothing. I didn't play in bands; I just drank with my friends and listened to records. I helped with some shows at that time and put on a couple, but for the most part just got wasted and said fuck society and spiked my hair really high hahahaha!

Then, when I turned 20, I got really freaked out; I felt like I was doing a lot of stupid shit. I grew up in a small city called Olean, NY, which is just a little bit out of Buffalo, NY, a major city. Olean was still far enough way that it was not a suburb; it was its own city. Olean was the kind of town that could swallow you up and toss you in some factory, and boom you turn 21 and you retire to the bar, and that was the last thing I wanted to happen.

So I found SXE and it was my escape from that life. I stopped it all; I stopped drinking and doing drugs, quit smoking and my life got turned upside down to say the least. Most of my friends changed because without beer or whatever, we had nothing to talk about. We had no bond anymore, and that was really sad. When I got sober, the world hit me hard; I started to notice all the fucked up shit all around me. I was already off meat, but still not vegan. I noticed all the fucked up shit that happens in the world, and I really took it the wrong way, and the hard way. I got heavy into politics in a very closed-minded way. I just hated everything and could not understand how people could act that way. I really didn't know how to handle it, so I became very hardline about a lot of things, to say the least. But all in all, this needed to happen to get me to the place I am at today.

What's the single best show you've ever played/attended? What made it so great?

WOW what a question! So I will say my top 3 that come to mind right away. In 2000, when Life's Halt/ No Reply played a basement in Buffalo, NY. This show was at a time I really thought I was going to hang it up. These two bands walked in and they just looked awesome, like they meant business. I was like fuck yes this show looks like it could rule! They Live opened the show, and as always, it was fucking awesome! Then, these bands played and changed my life forever, to say the least. They took the fun side of hardcore and mixed it with the political side, and this showed me I don't have to be so fucking hardline, and it truly opened up my mind.

2001, when I saw Life's Halt and What Happens Next? in Philly; what a fucking show! Over 600 kids were going fucking nuts! This entire era of hardcore changed my life forever; I owe these bands everything!

2008 in Grand Rapids, Michigan at Michigan Meltdown, I saw the band Merkit and they played a 10 minute set of some of the best hardcore I have ever fucking seen in my life. I truly felt like something awesome was happening, and I was there to see it!

What are your favorite places to see a show in Grand Rapids? Why?

Well that always changes, because I love illegal spaces, so they tend to change all the time. I think punk is the best when you have that sense of "what the fuck is going to happen tonight; will the cops come, will this show happen?" I think that's fucking awesome. It's the shows that happen by any means necessary, and just say no, fuck you, we can do this and we will! So any awesome shithole putting noisy fucking nasty HC punk is always my favorite.

Who are some upstart bands from the GR area?

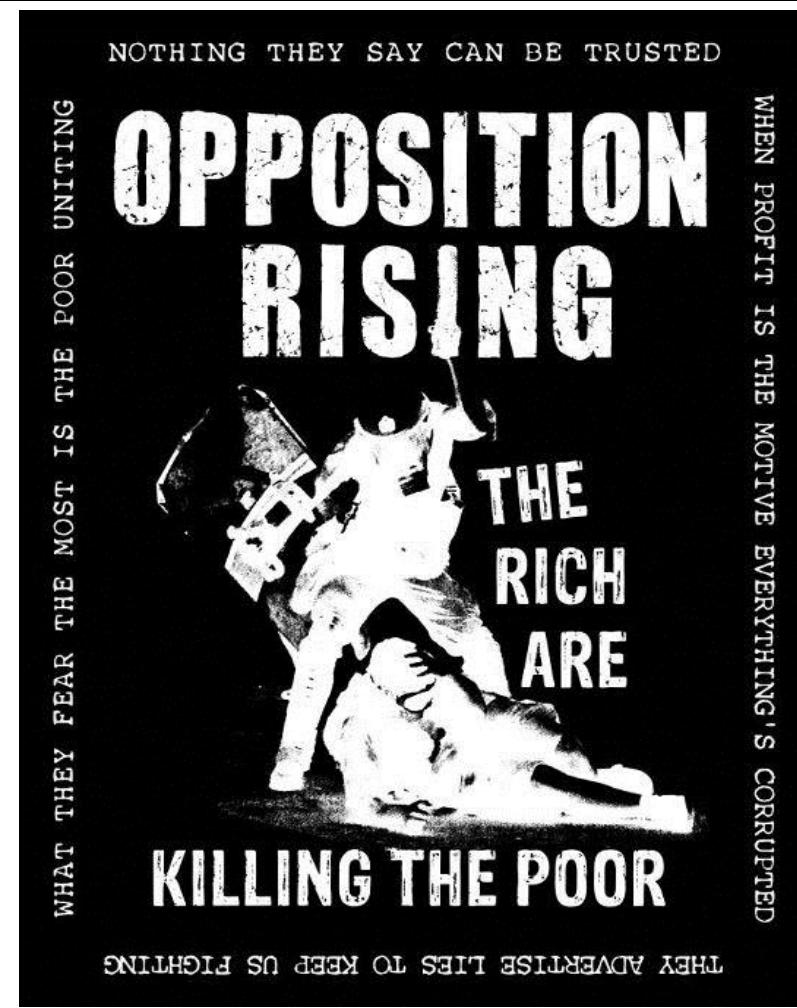
So many I might forget but: XShallowbreathx/ Amoebas/ Cloud Rat/ Xtra Vomit/ Scabburger/ Oily Menace/ Attention Span/ Shattered Badge/ Nothing But Weeds/ Bunny Skulls/ Cycles/ DSS/ Skeleton Party and, many, many more; check out www.grscreamer.com for tons more info.

Have you ever toured? Where, when, and who with?

This would take about 6 pages to write; so, I will just say I toured all over the world with a lot of bands, I OBJECT being the big one. Touring taught me about life and how to just make shit happen; it also gives you this never-say-never attitude. I will just go on tour to support bands on tour, and most of all, make sure your band is ready to tour. I will also say the best tour I ever did was the first I OBJECT U.S. tour; that was fucking awesome! DIY touring is about the community; all ages shows are punk, non all ages are not, it's that simple. Don't go on tour to support for the fucked up alcohol industry by playing shitty bars; play for you, play for the kids who support you! When you go on tour, keep your money in the scene, because we lose enough at the fucking gas stations.

When did you form Positive Noise? What prompted you to take up an early 2000s bandana thrash sound?

PN started about 3 years ago, because I love the early bandana thrash sound. Like I said before, that era changed my life and is the entire reason I am still into this today. I think it was the total no bullshit time for hardcore and I miss it.



Do you have any upcoming plans with Positive Noise? What about Punks Before Profits?

PN will be together forever; we plan on doing some touring and putting out some new records. PN is our release from the day to day bullshit, it gives us life. We are 4 very close friends who love the spirit of HC punk and we need this band to keep breathing! PBP I have tried to stop for years, but I never will. I have some cool records coming out now: SPEED TRAILS-WORST BANDS OF WEST MI comp that has 17 bands all recorded one day in my house in GR. This is a one sided LP that fucking rips! Also, HOLY TERROR demo from 1984 coming out for record store day this year. Another awesome punk band from GR! I love records and putting them out, so many things to come, I am sure.

For any not familiar with the western Michigan punk scene, where's the best place to go for info and getting acquainted?

We do a great site called grscreamer.com; that is the best source for any info in this area. It's a collective site that rules. Go to that, and find out all the awesome shit this area has to offer, because we got a lot.

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Do you have a favorite band that you've personally released? If so, who is it?

That's tough, because I love every band I did a record for; they all truly have a special place in my heart, but I have to say the OUTRAGE/TROPIEZO split and the FOREVER YOUTH/I OBJECT split are the two best records I ever did. I just love all those bands so much, and I feel like those bands truly capture the spirit of the label. Also, doing records for STATE has been an honor.

Do you think touring bands ignore western Michigan?

Why do they or don't they?

I think a lot of people ignore Michigan in general. This state fucking rules, and all those fucking crusty bands who sing about the apocalypse should move to this fucking state, because we got all the resources to survive for very cheap, and we got buildings they are fucking giving away. You want a tour of this state, get in touch and I will show you what I mean.

When did you start Punks Before Profits Records? Do you think record labels are still as meaningful and pertinent as they once were?

1999, as a zine was the start of PBP. Yes, I think DIY punk and hardcore labels are everything. I love getting MRR every month and just looking at the ads for stuff I am going to order. These labels are great because you get a piece of the person putting the record out along with the band; it's a very real idea.

Why was it you started booking in the Grand Rapids area? Some people just let others do all the work. In short, why be active?

Why, because why not! If you want cool shit to happen in your town, then go for it and make it happen. I think too many people move to the cool cities so they can be lazy and not worry about doing shows or kids coming out and all that shit. I think true change happens in the small pockets around the world, where kids just make it happen. We have so much creative energy in this scene, so let's share and bring in our community outside of punk and show people you can do anything you want, you just have to have the drive!

Anything you'd like to say in addition?

STAY PUNK, STAY PISSED!!!!!!!!!!!!!!

THE GRINDCORE

PHENOMENON:

How did this botched abortion of music begin? Music is primarily based upon melody, rhythm, and euphony in sound (overall). Punk rock, to an extent, turned this idea on its head, eventually becoming a voice for anger in music, a voice for the discontent to express themselves with. Even within this, there was a method to the madness; even in the raw anger and cacophony, there still existed some necessary level of order, some small level of routine that persisted for the purpose of remaining heterogenic. Band A has Song One, and that song belongs uniquely to THAT band, THAT artist, and it can be heard and identified as such. In time, this cacophony grew greater, and one day, one moment in time, this cacophony grew so large that it was no longer music, it was sheer noise. This movement is commonly known as grindcore, the fusion of death metal and hardcore punk started by British metal-heads Napalm Death and Flint fuckers Repulsion. Now, the drums were so fast, the guitars so out-of-tune and loud, and the vocals so indiscernible that the essential attributes of music were unable to be met, and thus, grindcore was born. Even after wearing out its welcome 20+ years ago, the phenomenon persists. In fact, Michigan is a distinct home for the genre; now, understand this is not a devaluation of this music/ noise- value is always subjective, and it ought to remain that way. However, it is fundamental to understand that music has qualities that define it, that separate it from mishmashes of noise, and grindcore is close to the latter than the former.

The lobotomized praise of this “music” and creation of this “scene” befuddles me, and it seems those that partake in creating this genre seem to fail to see the inherent ridiculousness of the genre, and the perfectly competitive economy of grind bands that has arisen. At what point is a band writing music that is both linear and unique, and when is a drummer just beating the fuck out of the drum kit and the singer/ guitarist (because it’s very rare to see a grindcore band with more than two members) playing notes at complete random and re-enacting a fight between a parrot and a pit-bull (or an argument between Jeff Nonsense and Dave Haze)?

Let us honestly try this out: Play five Anal Cunt songs, five Knuckle Sandwich songs, five ACxDC songs, and five songs of your friends drunk at band practice, fucking around with their instruments (with a portable tape recorder, no less). What’s the difference between those sets of samples? Because I sure as hell don’t fucking know. Even substituting grindcore “legends” Napalm Death, Repulsion, Electro Hippies, Bloody Phoenix, and Magrudergrind, I’m willing to bet that it is still so similar that it’s a waste of time to try and discern bands from one another, let alone one song or album from another.

I wonder, what would’ve happened if grindcore had emerged alongside bands like Led Zeppelin, the Rolling Stones, and Black Sabbath in the late 60s and early 70s... what would the reaction to the genre have been then?

RETRO: VIVISUK- U.S. DISASTWHORE 7" REVIEW

Dual vocals were employed by many bands before anything remotely anarchist or crust was yet to arrive. The Beatles, the Clash and Stealer's Wheel all used dual vocals in their music. However, Nausea and Aus-Rotten were the first two bands to queue it for use in punk rock, and with that, a different style in which to perform punk and crust was born. One such band to use the alternating female-male vocals to their benefit was Vivisuk, a band I believe was from Lansing, Michigan. With this 7", the band was to deliver some ripping crust and see if dual vocals could work out for them...

So much has been done with crust, but Vivisuk manages to growl out a relatively unique sound; raspy female vocals are few, far between, and usually sub-par, but this singer manages to be pretty decent. "M-72" is a track I had mistaken to be about a grenade launcher (turns out that grenade launcher is actually an M-79); instead it's about getting plastered on a northern Michigan highway, where so few people exist that drunken driving is both possible AND easy. "Bullet in the Chamber" is a female-fronted rant of misanthropic inheritance, clearly displaying disgust towards a special someone. The song has no specific rhythm, a tool rarely used but is often effective when properly implemented; the idea of the antipathy of rhythm takes revolutionary values in music to an entirely new level. "A Much Darker Shape" is a slightly more rhythmic ripper crust tune that grinds pretty fucking hard. The other two tracks aren't that impressive; it's standard crusty, anti-rhythm punk noise, with nothing terrific to set them apart, unlike the other songs.

The 7" is pretty typical crusty anthem goodness, but those three songs are well-worth mentioning, and this record is worth purchasing if it can be found, and worth downloading if it can't.

IN DEFENCE- DON'T KNOW HOW TO BREAKDANCE LP REVIEW

Steve Ignorant declared punk 'dead' in 1977, and hardcore unofficially died in 1986. I don't know if anyone ever declared hip-hop dead, but if no one said it, it died roughly around 1994, cause of death attributable to an East coast-West coast rivalry of sorts between rappers, the decay of stalwarts NWA, Public Enemy, and Ice-T's genre and career change. The old breakdancing, Run-DMC rhythmic hip-hop with meaning had died and was replaced by terrible party rap fused with techno and exaggeratedly optimistic and grandiose gangster rap. However, it still lives as a bacterial parasite (not a bad or unhealthy one) in hardcore punk vets from the Twin Cities, In Defence.

The band has a sound mixing pummeling 80s skater hardcore, newer breakdown hardcore, and hip-hop, the latter taking root primarily in the vocals. The album is absolutely a cocaine addict's friend and a pot toker's buddy, simultaneously; the sound is tried and true, but not a generic derivative or rehashed vomit of old styles of music. It is an homage-paying sound managing to be fresh, yet familiar. The vocals are hip-hop influenced tough-guy hardcore rapid-fire greatness, the guitars are regular power chord prestige, and the rhythm section stops on a dime, backs up, picks it up, and goes again. I'm amazed that the band has kept such a strong, steady vibe through two LPs and multiple 7" EPs; they are amidst recording a 3rd LP that I believe will be just as good as this one [Editor's note: It was very different, but just as good]. The only complaint I could file is that the sound wears on me after a while, after a few listens. This didn't really damper the record for me, though, it just has lower replay value.

Minneapolis used to be a haven for phenomenal punk: Havoc and P.E. put that into place, and In Defence has continued to fly the banner of Twin City pride. Since Brett Favre didn't work out, In Defence will be a suitable replacement.

SHOW REVIEW: SCUM/ PERVERSION/ SHITFUCKER/ BLACK SEPTEMBER/ VIVISECT AT THE CAID, AUGUST 10TH 2011

It's pretty rare to come across a new venue and a few relatively new bands; though I won't invoke the classic static versus fluid existence (in this example, whether bands and venues should be changing or unchanging), but that's what it boils down to. Sometimes it's the same bands at the same venues; though I love these venues and bands, they grow dull through prolonged exposure, and soon lose their charm. So this opportunity was not one to miss; three bands I had not seen yet (granted, one was a band no one had seen yet), and two I've seen just once before. It was time to open up a punk rock investigation...

First on the line-up was newcomer/ freshman band Scum, who has members of Live to Kill and Cocaine Orgy. These guys are traditional, stereotypical, (yet) awesome D-beat straight out of Europe (Sweden, Britain, Japan, they're all better at D-beat than the U.S. is), at least sound-wise. Half of the set was covers, half originals, all done with the angry energy D-beat requires. To top it off, the band is new, and NOT played out enough to get boring. I hope they never get boring, because if this set is anything like the future for them, I'm looking forward to seeing a resurgence of anarcho, crust, D-beat, and DIY punk rock return to Detroit, both in touring bands and hometown ones.

Second was local group of blackened thrash-tards Perversion. Once a four-piece that had disbanded a couple of years ago, they returned as a three-piece only recently (within the last year or so). Sounding like a mix of early Venom and Sodom, with a shit-ton of reverb, the band is pretty tight musically; it's a headbanger's heaven for those who enjoy the double bass drums with echoing vocals and ricocheting riffs. Though the band doesn't play out often, members are often seen at local shows, and the band has begun (in the last few months) to incur some hype; suffice it to say that all hype is well-deserved. Perversion is a blackened thundering cloud ready to unleash a fierce windstorm, and now is sudden drop in temperature before a storm is unleashed on the unsuspecting world.

Next was local metal-punk group Shitfucker, who have released a fresh 7" on Black Shit Noise, titled "Sex Maniac". With nods to black metal, old-school D-beat, and Japanese hardcore (G.I.S.M. being a strong, apparent influence), Shitfucker is a strange, yet highly enjoyable and euphonious group. Singer/ bassist Dik-Beat mixes European D-beat and black metal, and adds reverb to his vocals, uttering the occasional grunt and the ever-favorable false falsetto. To sum it up in short terms, the band is very bass-heavy, opting to use Tim Shagrath's guitar sounds for background fuzz as the thumping bass guitar and rolling bass drums take center stage. Oddly enough, this band has a very dedicated out-of-area fanbase; though still a major player in the Detroit crust and punk scene, the higher numbers of their fans and the strength of their fanbase is undoubtedly outside of Michigan. 'Twas very entertaining, somewhat sloppy, and approved by me.

Next on the bill was Black September, a group of Chicago crusty black metal-heads. They took after Shitfucker's sound, in a way, as their sound was incredibly cranked on the low end, on every cylinder. The female vocals, the guitars, the (probably single-bass) drums, and the bass guitar, all were cranked on the low end of the heavy metal spectrum, like most black metal. However, much has been done to separate the band from most of the black metal "scene"; though the songs are very epic, the sound very dark, and the band very blackened (in terms of dress, they are not dissimilar from metal-punk crusties minus the studs), something is just different about them, and it makes the band work. Most notable about the band that clicks is the female vocals that are not too much higher than standard male vocals; there's a sense of pissed-off-edness only able to emanate from a female with something to say, and that is definitely a positive trend-setting action for both crust and black metal.

Closing a show at 2:15 am (holy shit, work in the morning, Batman!) was Texas anarcho (not peace) punk group Vivisect, whom I had inadvertently met three months earlier at Midwest Hell Fest as mutual attendees. The heavily...heavy British-style anarcho punk kicked into gear, and the first four songs were definitely ragers; their anthem "We're Keeping Our Teeth" is the ultimate mission statement, one that goes in the right direction for anarcho punk as a whole. "This ain't peace punk, we mean war!" uttered in the guttural vocals styles of the bassist and drummer (who switch off lead vocals), is the ultimate fuck you- a declaration that something needs to change in the way that we try to bring change. It's got both middle fingers firmly pointed at the conventional normality within punk AND within the normal society with which most are accustomed. In any case, after four songs, I noticed it was 2:30 am, and having to arise at 9:30 to be a worker bee once again, I high-tailed my lethargic ass out the door, not far behind those in the more adult world of punk rock. Still, the band was fucking sweet just for those four songs; I'd like to see more shows like this pass through Detroit, since we clearly have the space to host them. Profane Existence bands, heed this call: come to Detroit, the land of wasteland anarchy!

PUBLIC SEX- THE HOW VULGAR EP REVIEW

80s hardcore never died, despite what some people will say (and what I said in my review of the In Defence record; that's just the commonly accepted date of death). It has never been as much of a popular movement as it was when it started, but still it persists, much to my delight. There are notable resurgences in places like Toronto (Molested Youth, Hazardous Waste, Urban Blight) and Minneapolis (Triple Crossed, In Defence, Question); however, what about the hometown of the ever-worshipped Negative Approach? Are there still enough pissed-off kids to get together and make some music that they enjoy and everyone else hates? My confidence wavered for a while, since it seemed everyone liked a specific sub-genre and ran with it. These kids, though, have their own little slice of 80s hardcore to offer in 2011, and it's as raw, real, and pissed as it was understood by 15-year olds back in the day.

It was recorded in a goddamned basement, and despite the obvious rawness to the sound, it works very well for them. It is 80s hardcore as it was fucking intended: misanthropic, misunderstood, dirty, and more real than most music produced, then or now. The sound has unlimited potential, as even this basement EP smokes the shit out of any wall-breaking or floor-punching hardcore. Soon, this band (if they stay on track) will be one of the tighter, (hopefully) more prolific groups out of Detroit, despite being kids from downriver (not that there's anything wrong with that). The best song on the EP is "Personal Damage", and the band does justice to the three covers they do, putting their own spin on "Ugly Bastards" and satisfactorily covering "Ready to Fight" and "Minor Threat". Already, a ten-song EP (yes, covers DO count), and only one live show (at least, at the moment this was written, Nov. 12th, 2011) under their belt, this band knows and understand that there's work involved and for Public Sex, it will surely be worth it.

HOUSE SHOWS: WTFH? (WHERE'S THE FUCKIN' HOUSES?)

How did unpopular bands of kids, young adults, and those of the straight-edge brood get their start? They sure as hell didn't start by playing the Royal Oak Music Theater, St. Andrew's Hall, or the Fillmore. Some bands had an "in" and were able to play their local bars, such as notable Detroit groups Cinecyde and the Sillies with Bookie's in the mid-to-late 70s. However, those that didn't were out of luck for the longest time. Finally, someone, somewhere (be it John Brannon in Grosse Pointe or John Lydon in the motherfucking ocean) decided that there had to be another way. Bars, shady promoters, and a general lack of autonomy finally led to the creation of a real underground, one that had not been touched by the hand of subversion. There WAS another way: Abandoned buildings with generators, a closed business with an empty basement and access to legal electricity, a rented community center/ VFW hall, or maybe, given the right people in the right place, a house.

Collectives are not nearly popular or relevant enough to generate a mention, because here in the United States, we are too individualistic and money-minded to successfully run a collective for very long (the ones that do, like ABC No Rio and 924 Gilman St. are the exception, not the rule). With that being said, a house composed of a relatively limited number of residents is an ideal place for a local show. No, a band like the American Anthrax, the British Subhumans, or Blood for Blood are bands that are NOT best suited for a house, living room, or a basement. These bands draw considerable numbers, with the assistance of a proficient, paid local promoter; also, some fans are not in touch with their music scene, and only pay attention and go see their favorite bands if it's advertised in the local alternative paper; for Detroit, it's the Metro Times and Real Detroit Weekly. Old metal-heads and punks who went to shows in their younger days may be preoccupied with the rest of their lives (or just plain lazy) and only come around for the big-name bands at the well-known bars and venues, and frequently do nothing but get drunk, sing along for a few songs, and go back to life as though nothing happened. From an American perspective, I do understand why it is so with them; however, as a contributor and a dogged pursuант of new, fresh music within and separate from the local music scene, I too can condemn this apathy without being hypocritical. Perhaps it can be nailed down to priorities; many of us, young and old, have jobs that take up our time and energy, sapping us of the ability to find and listen to new music. Regardless, even with a 40-50 hour work week, there remains plenty of time to invest in local music, an evening to visit a local house show (the information for which needs to be made available as public domain, be it by fanzine or locally-run website) or even a bar show with local bands. At some point, the problem isn't door cover, lackluster promotion, or preoccupying circumstances of life. In the end, some of these patrons, regardless of who they are, simply do not care, at least not enough to get out more than a few times a year to throw on a denim jacket and be a fucking metal-head or punk rocker.

The problem of powerhouse shows and apathetic fans is intertwined; when a show passes through, a band or two local to the venue will play first, possibly second, then the touring group goes on, and the attending fans go crazy for the touring band(s) they came to see, maybe buy some merch, and go home, ever forgetful of that opening group they sort of liked.

With this, it's simply more profitable to play a bar, cater to the lazy fans, sell merch, and move on to the next town to do it all again; after all, bars offer better guarantees, promotion, and sound systems. However, not only does this not cater to the high-potential, low-profile local scene, it undercuts the underlying point behind music, which is a personal, intimate expression of one's ideas and thoughts to an audience of people. Here, a house show is merely a representation of music being played as it should be, and as it is best understood by the fans that enjoy it. It is a scenario where people are forced to be right up front, to really listen to what is being said, and this breaks down the walls (in the kids' eyes) set up by big venues, like meathead rent-a-cops, burdensome regulations, raised stages, strict time limits, and content control. It gets to the heart of everything music is about and sheds the frills that can unnecessarily accompany it.

In addition to this, house shows require some effort to discover and plan out; those who participate in house shows are inherently have-nots, lacking the promotional ability (or money) to touch the fan base of the pros and the know-nots. It seems as though all the odds are stacked against houses that host shows, at least business-wise (not even counting the legal ambiguities involved in these shows). Considering these points, there are still benefits that will always trump bar shows, things that bar shows will never have, and vice-versa:

- I. No/ fewer rules, more personal contact with the band and venue "management", fewer guarantees/ hoops to jump through to book a show, and ultimately, let's face it, it's just more fucking FUN.
- II. In contrast, the inconveniences of difficulty in information availability, less readily available parking, smaller capacity, lack of immediate availability of alcohol, and a weaker sound system are things to consider.

However, given all of these pros and cons, ultimately DIY house shows are more inclusive, less restrictive and correspondingly, more fun. Sometimes, it doesn't even matter if it's my favorite band or some local band that has energy, I will still have ten times the fun than if I'm stuck in some urine-infested, alcohol-infused shithole filled with 70% people I don't like. Even if it's just 20 to 30 people at a house show, it doesn't matter; those people are new friends with whom you can share a mutual memory in the future.

When a thousand (or more) people show up for a show at the Majestic or the Fillmore or wherever, it's routine and boring; when it becomes primarily about the earning potential and gets away from the music, it quits being fun. When it becomes primarily about getting drunk or high and gets away from the music, it stops being fun. Coke Bust, an awesome D.C. fastcore band, put it best: fuck bar culture.

SLOPPY NOISE PHOTOZINE



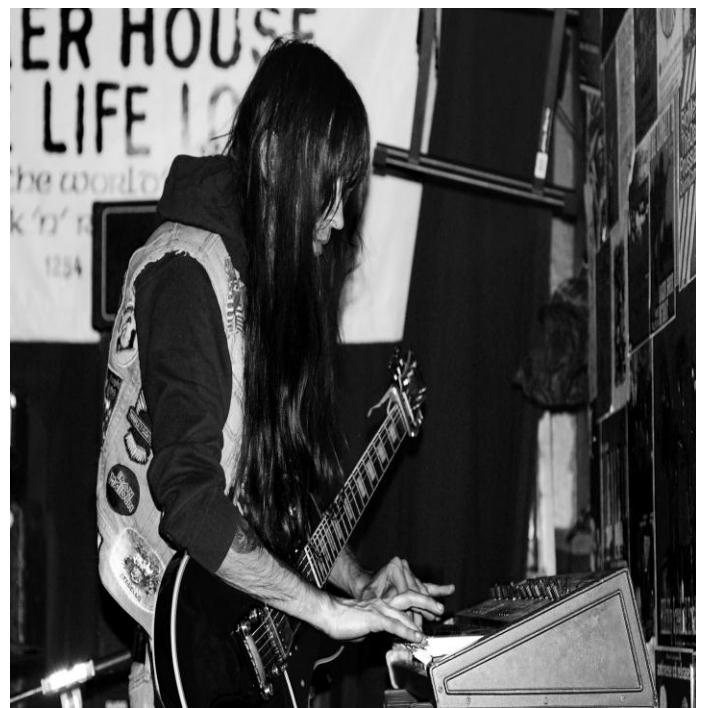
ANGUISH



BORROWED TIME



GATES OF SLUMBER



DANAVA



THOU



WEEDEATER



SAURON

PERVERSION



SHITFUCKER

BLACK SEPTEMBER



CHOOSE YOUR POISON

HIGH SPIRITS



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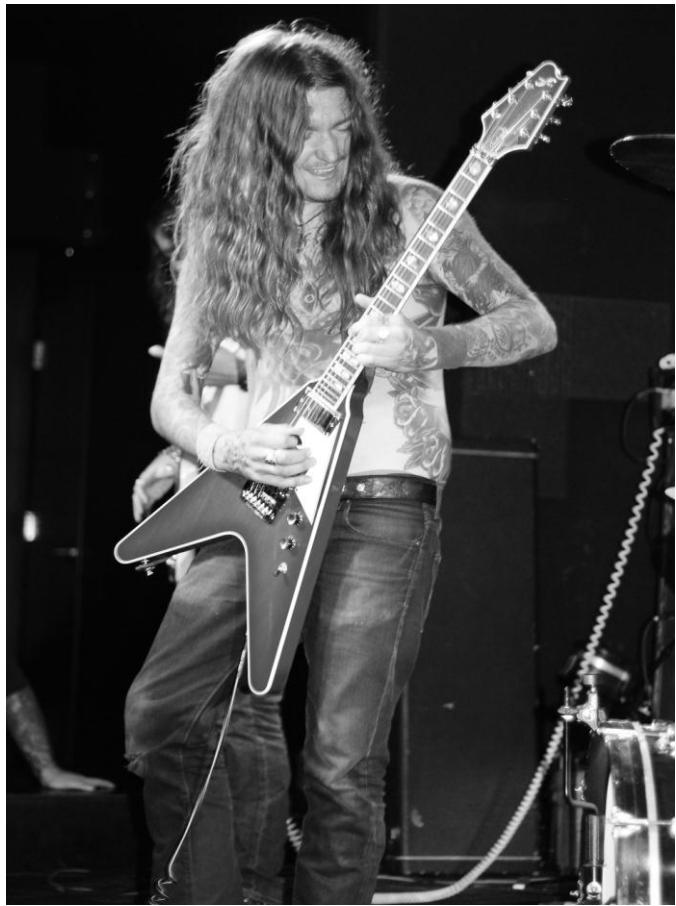
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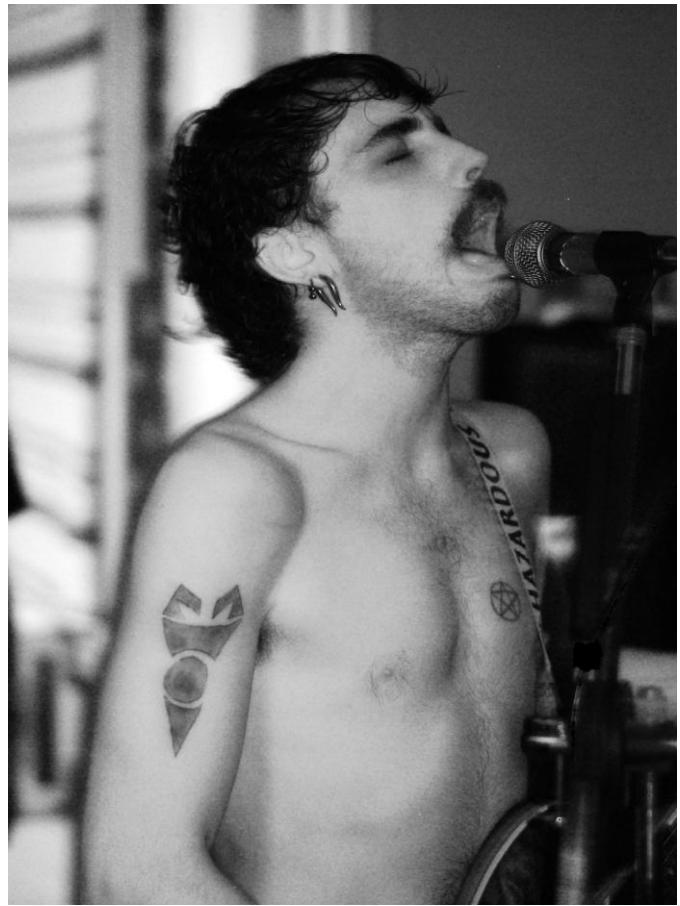
SOUR VEIN



MELT BANANA



SAVORIUS



TOTAL HIPSTER CRUSHER



PREMONITION 13



PREMONITION 13



SIXTEEN



BERT



TWENTY THREE



MOUNTAIN GOAT



THRONES

SCUM

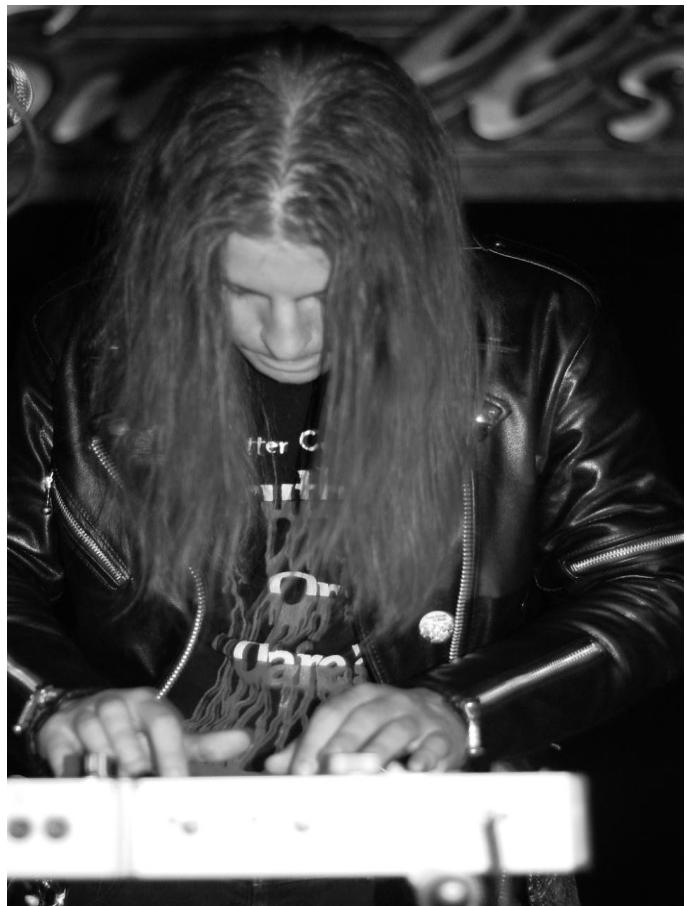


REAPER

OILY MENACE



CLOUD RAT



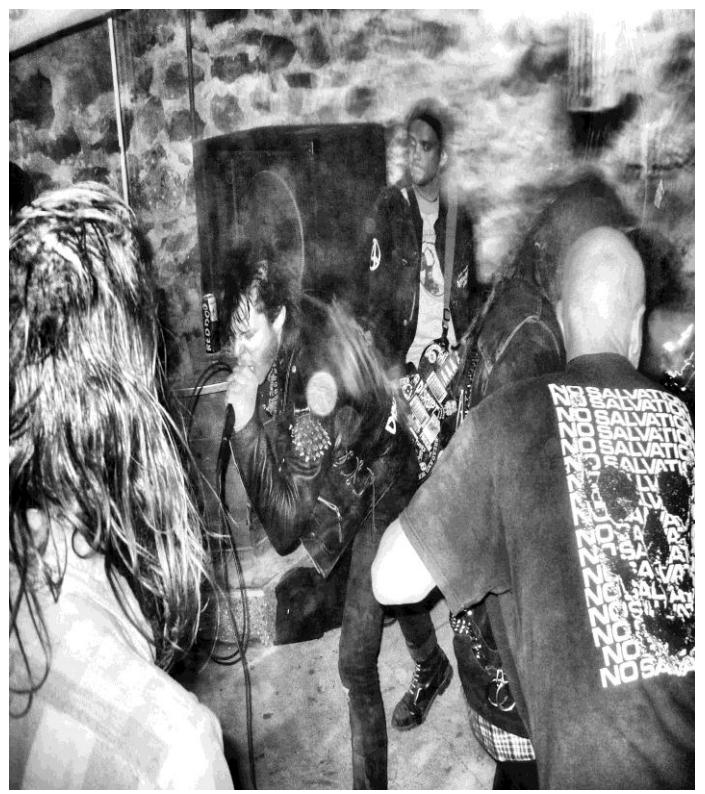
ACID WITCH



CALVACADE



MIDNIGHT



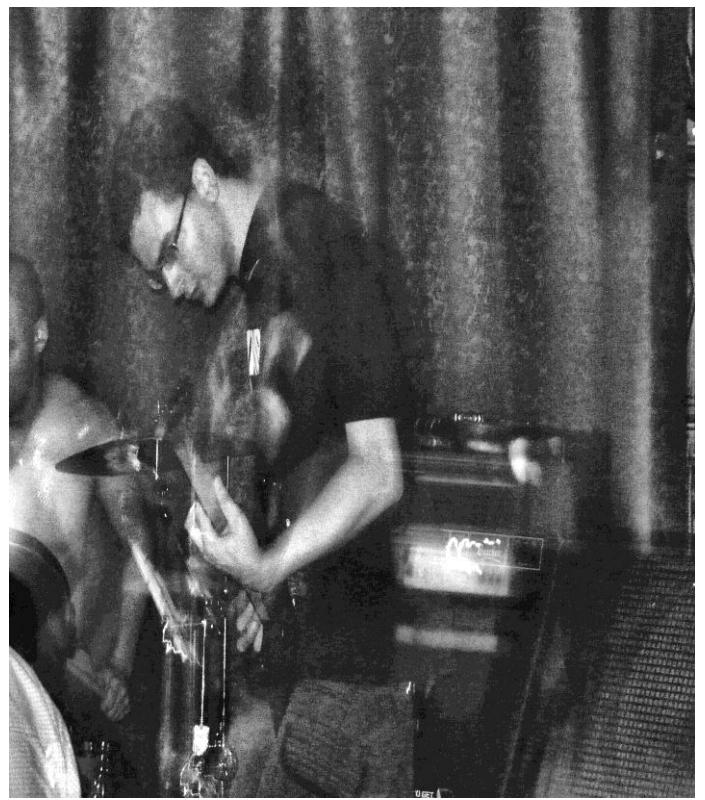
EASY WAY OUT

SCUM



FACE REALITY

STANDARD ISSUE



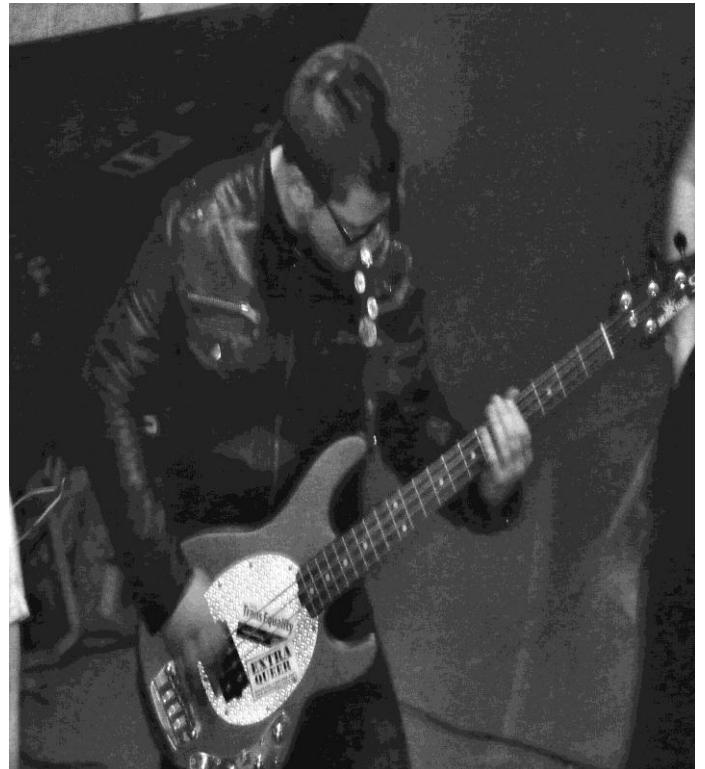
FACTION DISASTER

XBRANIAX



TRAITOR

STOCKPILE



AMERICAN VIOLENCE

COME OUT FIGHTING



DOWNERS OF THE WORLD UNITE

FACTION DISASTER



VIVISECT

HELLMOUTH



COME OUT FIGHTING

STEAMROLLER

BLACK IRIS BOOKING SHOWS

Mar. 12th Anti-Flag, the Flatliners, the Have-Nots, and Wilson at the Magic Stick in Detroit

Mar. 15th The Wonder Years, Polar Bear Club, Transit, and Into It. Over It. at the Magic Stick in Detroit

Mar. 18th This is Hell, All's Quiet, Fight It Out, Sawchuk, The Malcontent, and Solid Snake at the Magic Stick Lounge in Detroit

Mar. 23rd I Am the Avalanche, Hostage Calm, and Red City Radio at the Magic Stick in Detroit

Mar. 25th Death in Custody, Kill Whitey, Explicit Bombers, The Worst Of, and the Pink Lighter B'hoys at the Magic Stick Lounge in Detroit

Apr. 1st Comeback Kid, Foundation, Such Gold, and Living With Lions at the Magic Stick in Detroit

Apr. 4th The Beautiful View and more TBA at Smalls in Hamtramck

Apr. 7th Chuck Ragan, Dan Adriano, Cory Branan & Nathaniel Rateliff at the Magic Stick in Detroit

Apr. 9th Rasputina and more TBA at the Magic Stick in Detroit

Apr. 11th Protest the Hero, Periphery, Jeff Loomis Band, the Safety Fire, and Today I Caught the Plague at the Magic Stick in Detroit

Apr. 13th Lucero, William Elliott Whitmore, more TBA at the Magic Stick in Detroit

Apr. 26th Andrew Jackson Jihad, Joyce Manor, The Treasure Fleet, more TBA at the Magic Stick in Detroit

May 1st Frankie Rose, Dive, local TBA at the Magic Stick Lounge in Detroit

May 4th Against the Grain, The A-Gang, Wilson, Beast in the Field & the Dewtons at the Magic Stick Lounge in Detroit

May 5th La Dispute, Balance & Composure, All Get Out & the Sainthood Reps at the Magic Stick in Detroit

June 26th Anthony Green, The Dear Hunter, more TBA at the Magic Stick in Detroit

Mar. 4th Scum, Renegade Assault Tank, Roachclip, and Nightbringer at the Mug (5984 Lincoln) in Detroit

Mar. 5th Renegade Assault Tank, Xtra Vomit, Chumm, and Execution Techniques at the Pothole (3209 Peck St.) in Muskegon

Mar. 6th Mutilation Rites, Perversion, Borrowed Time, and Reaper at Corktown Tavern in Detroit

Mar. 6th Dying Fetus, the Faceless, Goatwhore, Volumes, Last Chance to Reason & the Devastator at the Loft in Lansing

Mar. 6th Renegade Assault Tank, Madonna, Despot, more TBA at the Thunderdome in Grand Rapids

Mar. 7th Hollow Earth, Discourse, From Hell, and Freedom at the Halfway House in Detroit

Mar. 7th Sawchuk, Bearfoot, and Solid Snake at the Bearcave in Detroit

Mar. 8th Snakewing, Downers of the World Unite, and Wells at the Woodward Avenue Brewery in Ferndale

Mar. 9th Benefit for the Basement 414 w/ Ailat, Everyone and Their Empty Cups, Inflatable Best Friend, Explicit Bombers, Catalina Wine Mixer, Discontinue, one TBA at the Basement 414 in Lansing

Mar. 9th Thrall, SNAFU, Aggro or Die, and Nightbringer at Woodruff's in Ypsilanti

Mar. 9th Man Overboard, Handguns, Seahaven, Daytrader, and Way to Fail at Mac's Bar in Lansing

Mar. 10th American Violence, Kingmaker, From the Ropes, Frandy, Dead & Gone, and Steamroller at the Misfit Lab in Fenton

Mar. 11th Survay Says!, 3 Cents Short, Hometown Heroes & Shark Week at the Active Room in Wyandotte

Mar. 11th Such Gold, Mixtapes, Ghost Thrower, Citizen & the Fight Within at Frankie's Inner City in Toledo

Mar. 11th Dredd, Dear Cave, Despot, Courtesy Spit, Xtra Vomit, and Pig Champion at Temple House (816 Washington Ave.) in Muskegon

Mar. 12th Reverend Horton Heat, Larry & His Flask and Goddamned Gallows at the Intersection in Grand Rapids

Mar. 12th The Goddamn Gallows and Left Lane Crusher at Mac's Bar in Lansing

Mar. 12th Ringworm, Cancer Bats, Primitive Weapons, Hence the Wolves & React at Frankie's Inner City in Toledo

Mar. 13th Reverend Horton Heat, Larry & His Flask, and Goddamned Gallows at the Machine Shop in Flint
 Mar. 14th Take Offense, Xibalba, Soul Search, and No Side at Refuge Skateshop in Dearborn
 Mar. 14th Loma Prieta, Birds in Row, Dredd, and Snakes at the DAAC in Grand Rapids
 Mar. 16th Supertouch, Rzl Dzl, Face Reality, Build & Destroy, Detroit Diamonds, Murder in the Dark, and Heat Lightning at Refuge Skateshop in Dearborn
 Mar. 16th Bellows, Isenblast, Cougar Problems, one TBA at the Trumbullplex in Detroit
 Mar. 16th Mindless Self Indulgence at the Fillmore in Detroit
 Mar. 16th Iced Earth and Warbringer at the Crofoot in Pontiac
 Mar. 17th Out of Step, Homelife, Ages, In Our Hearts, Tharsis They & Highwater at Transitions Skate Park in Dearborn Heights
 Mar. 17th Knuckle Up, War Hound, Poison Tongues, Down N Out, one TBA at Launch Board Shop in Ann Arbor
 Mar. 17th Disposable Society, Dirty Dives, and Morseville Bridge at Woobie's Bar in Flint
 Mar. 17th Three Parts Demon, King of Monsters, more TBA at the Halfway House in Detroit
 Mar. 18th Knuckle Up, War Hound, more TBA at the DAAC in Grand Rapids
 Mar. 19th D.R.I, Tower of Silence, Shattered Badge, and Culo at the Pyramid Scheme in Grand Rapids
 Mar. 19th The Fuckers, the Regals, and 8th Avenue at the DAAC in Grand Rapids
 Mar. 20th Hisdayhascome, Wolves at Bay, Homelife, New Venice, and Fisherking at Mac's Bar in Lansing
 Mar. 21st Heartless, Cloud Rat, more TBA at Gulags in Detroit
 Mar. 22nd Harm's Way, Dead End Path, Great Reversals, and Not Ok at the Launch Board Shop in Ann Arbor
 Mar. 22nd The Men, Nude Beach, Bill Bondsmen, Frustrations, and K9 Sniffles at PJ's Lager House in Detroit
 Mar. 23rd D.D.A., Eight-Ball Death, Menophobia, Caustic Attitude, No Bails, and All Hell at Uli's Haus of Rock in Lansing
 Mar. 23rd Fuckin' A!, Scissor Now!, and Bitchcopter at the Ultralounge in Ann Arbor
 Mar. 23rd Sponge, the Koffin Kats, Westfall, and 151 at the Machine Shop in Flint
 Mar. 23rd Mobile Deathcamp and more TBA at the Blackened Moon in Lansing
 Mar. 23rd The Business, Downtown Struts, the Hex Bombs, one TBA at Mac's Bar in Lansing
 Mar. 23rd Slaves to the Pavement, SNAFU, Taozins, and Against the Grain at the Crossroads Bar in Ypsilanti
 Mar. 23rd Municipal Waste, GWAR, Ghoul, and Legacy of Disorder at Headliner's in Toledo
 Mar. 24th Black Dahlia Murder, Nile, Skeletonwitch & the Hour of Penance at the Intersection in Grand Rapids
 Mar. 24th Heresy at the Rack and Roll in Riverview
 Mar. 24th Exploder, Battlecross, Poison Tongues, Scorned Deity & 3 Parts Demon at the Token Lounge in Westland
 Mar. 24th Sucked Dry, Negative Degree, Nothing Left, and Basement Boys at the Tower 2012 (9521 Madison Ave.) in Cleveland
 Mar. 25th Clinging to the Trees of a Forest Fire, Sender Receiver, Isenblast, Bruxism, Discerned, and Scum at the Bird Alley in Jackson
 Mar. 25th Renouncer, Hollow Earth, Traitor, Bearfoot, and Dredd at the Bearcave in Detroit
 Mar. 30th David Allen Coe and Gunnar & the Grizzly Boys at the Machine Shop in Flint
 Mar. 30th Easy Action, Jehovah's Witness Protection Program, Golden Torso & Scared to Death at Woodruff's in Ypsilanti
 Mar. 31st Act As One (CD release), Brothers, Wilson, Fireworks Over London, and Undesirable People at the Fischer Hall (613 South Main St.) in Frankenmuth
 Mar. 31st Beresith, Genocya, Scorned Deity, and Flesh Eating Flesh at Corktown Tavern in Detroit
 April 1st Onslaught, MPire of Evil, Perversion, and Borrowed Time at Blondie's in Detroit
 Apr. 1st D.W.I., Con: Sump: Tion, RedSK, and Bruxism at the Halfway House in Detroit
 Apr. 1st Comeback Kid after-show w/ Written with Blood and Not Ok at the Garden Bowl in Detroit
 Apr. 3rd The Cryptics, Clockwork, Bailout, and Matt Wixson's Flying Circus at Corktown Tavern in Detroit
 Apr. 6th Coke Dick Motorcycle Awesome and more TBA at Woobie's Bar in Flint

Apr. 7th Converge, Loma Prieta, Git Some, and the Armed at the Loft in Lansing

Apr. 9th Hellcannon, Death Sick, and Legionary at the Blackened Moon in Lansing

Apr. 9th The English Beat at the Blind Pig in Ann Arbor

Apr. 10th Cletus Got Shot, possible more TBA at the Bird Alley in Jackson

Apr. 13th Child Bite, Lizzerd, Reverend, and SNAFU at Woodruff's in Ypsilanti

Apr. 13th Johnny Booth, Dead Church, Sawchuk, and King of Monsters at the Halfway House in Detroit

Apr. 14th Ultra Mega Awesome Extreme #6 at venue TBA

Apr. 14th Smash Bash 2012 w/ Caustic Attitude, Sauce, Proud, Smash Bandits, Ballistics 13, D Day, Blammo, and Macarthur Street at the Old Miami in Detroit

Apr. 14th-15th The Jamboree Music Fest w/ The Black Dahlia Murder, The Acacia Strain, Tharsis They, Harm's Way, Citizen, And Hell Followed With, Wilson, more TBA at Omni Midwest (2567 W. Bancroft St.) in Toledo

Apr. 16th The Acacia Strain, Lionheart, Of Virtue, and Kill Tomorrow at the Intersection in Grand Rapids

Apr. 20th Of Virtue, Brothers, Fisherking, Homelife, and Call It Quits at Mac's Bar in Lansing

Apr. 20th Final Assault, Poison Tongues, Down N Out, one TBA at the Halfway House in Detroit

Apr. 20th Axe Ripper, Rawdogs, Tell All Your Friends, Bailout & Swine Flu at the Phoenix Café in Hazel Park

Apr. 21st Great Reversals, Hollow Earth, and Clockwork at Genesis/ Club 309 in Royal Oak

Apr. 21st Forward Ohio Fest w/ Eddie Brock, Masakari, Nukkehammer, Code Orange Kids, and more TBA at the Chop Chop Gallery (78 Parsons Ave.) and the Carabar (115 Parsons Ave.) in Columbus

Apr. 24th U.D.I., New Society of Anarchists, more TBA at Corktown Tavern in Detroit

Apr. 27th Outlook, Dip Shit System, Madanna, and Xtra Vomit at venue TBA in Grand Rapids (e-mail ryan@bartertowngr.com) if you can help

Apr. 27th-28th The Rumble 2012 w/ Negative Approach, Murphy's Law, Harm's Way, Agitator, Rotting Out, Focused Minds, Cruel Hand, more TBA at the Bottom Lounge in Chicago

Apr. 28th Rotting Out, Focused Minds, more TBA at Mac's Bar in Lansing

Apr. 28th Urban Waste, Bill Bondsmen, Cider, Wetbrain, Pigsticker & Party Plates at Now That's Class in Cleveland

May 2nd Lt. Dan, Agitate, Bruxism, 6 Brew Bantha, Faction Disaster & Dead Church at the Halfway House in Detroit

May 5th Die Strong, Traitor, Discerned, Steamroller, Virginia Wolf, and Grizzlies at Transitions Skate Park in Dearborn Heights

May 7th La Dispute, Cain Marko & Heavier than Air Flying Machines at the Pyramid Scheme in Grand Rapids

May 11th Karmic Lava, Smoke Theory, Karalavera, and Megaton Hammer at the Blackened Moon in Lansing

May 19th Nasum, Brutal Truth, Dropdead, and Masakari at Now That's Class in Cleveland

May 19th Great Reversals, Shudders, No Side, and Freedom at Genesis/ Club 309 in Royal Oak

May 24th Against the Grain, the Unsinkable Molly Brown, and F.D.A. at Frankie's Inner City in Toledo

June 4th Antisect, Krang, Bastard Ritual, Population, and Cemetery at Reggie's Rock Club in Chicago

June 10th Sectarian Violence, Poison Planet, more TBA at TBA in Detroit

June 11th Poison Planet, Sectarian Violence, Hounds of Hate, and Mad Minds at the Tower in Cleveland

June 23rd Burial Ritual, Screaming Entombment, Theocracide & Infinite Design at Cricket's Pub in Muskegon

June 30th Wreckfest 2012 (bands being booked) at Misfit Lab (400 Fenway Dr.) in Fenton

To book your band on the fest, e-mail WreckFestBooking@gmail.com

August 7th Earth Crisis and more TBA at Mac's Bar in Lansing

PHOTOS FOR SLOPPY NOISE PHOTOZINE, PAGES 17-24 TAKEN BY JOHN CATES, PAGES 25-28 BY AUNTY SOCIAL

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As an end note, and to make sure you fuckers read this, I'll be taking a short break from doing this zine. Like others, I have some things I'd like to do, some of them related to the zine (photography, writing, record label, getting in touch with bands, etc.), others not so much (school, reading, saving money, learning how to mix and master audio, etc.). I'm far from done, but I need a break from it for a few months so I don't get lost in it. I'll still be accepting material for review and write for anyone who requests it, but I'm tired of this monotonous distro and layout bullshit for awhile. Stay defiant.
-Aunty Social

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